GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

VOL. X. No. 12. AUGUST, 1897. Single Copy 10 Cents. Fifty Cents a Year.

VALENTINE ABT.

TO WRITE A BURLESQUE.

If you want to write a musical burlesque,
The recipes you never must ignore,
You needn't be amusing or grotesque,
Per contra, you should never fail to bore.
You needn't care a jot for the nature of the plot—
Coherency may run the booking dry—
But you certainly will fail if your idiotic tale
Doesn't introduce a nigger lullaby.

You must make a naughty reference now and then
To the funny little things they do in France,
And, if failing to express it with your pen,
You can illustrate your meaning with a dance,
While no matter what your story, you must mouth about the glory
Of the soldier or the sailor far away.
Like a stripling of a Kipling or like Tommy when he's tippling,
You are bound to write a patriotic lay.

Then you introduce a broker or a Jew,
A soldier must be pitted with a snob,
And the idiotic heroine must woo
In a song that is supposed to make you sob.
If you start act one at home, in the second you must roam
To the continent, to India or Japan.
And of late the dolly ditty is considered rather pretty,
For it's well to be domestic—when you can.

You needn't be particular with rhymes.
"Mamma" and "far" are jingled by the throng,
While "love" and "move"—how many, many times!—
Are coupled in the sentimental song.
A lavish lot of frocks (that display the wearer's clocks)
Must never, never possibly be missed.
While your prospects will be bright if the risky opening night
Sees your "comedy" most vigorously hissed.

—J. M. Barrie in Sketch.

VALENTINE ABT.

The portrait and sketch accompanying it in this month's Gazette is of a musical artist who needs no introduction to the readers of this paper. Valentine Abt stands at the head of living mandolinists and is acknowledged by all to be a wonderful artist on this instrument and a musical genius as well. His performances everywhere have been a revelation to all those fortunate to hear them, and nothing but the warmest praise is heard of his excellent work. His marvelous technique combined with his masterly touch has surprised musicians in all parts of the country.

Mr. Abt is not yet 25 years of age having been born in Allegheny, Pa., in 1873. He received a college education, and it was during his college days that he formed a fondness for the mandolin, and his friends at school, recognizing his abilities as a performer on that instrument, frequently called on him to participate in entertainments of a private nature. At the close of his college course he became connected with one of the largest music houses in Pittsburg, as manager of the small goods department. He kept up his practice and continued to participate from time to time in private entertainments. In 1893 he secured an engagement as a member of the faculty of the Utica school of music, at Utica, N. Y., a position he filled in a most creditable manner. During his stay there he frequently appeared in public and received some very flattering press notices. Returning to Pittsburg he opened a studio and has been located in that city ever since. His favorite instrument is the mandolin, although he is a master of the banjo and guitar as well. While eminently successful as a teacher, it is as a concert soloist that Mr. Abt is best known He has appeared at many concerts in the large cities of the country and always created unbounded enthusiasm. Competent critics unhesitatingly pronounce him the greatest mandolin artist of the century. As a composer Mr. Abt has also demonstrated ability of the highest order, this is shown in his "Valse Brilliante," one of the finest mandolin solos ever written. And yet his career is ahead of him.

POPULARITY OF THE BANJO.

The recent death of William C. Dore, the banjo player, recalls the extraordinary jump into popularity that the banjo made about a dozen years ago. There are people to-day who will not classify a banjo as a musical instrument, but their number is small comparatively. For many years the banjo was associated with the colored people in the South and the negro minstrels in the North, and the average person, who had never enjoyed the delights of twanging one rated it about as high in the musical scale as the tom-tom. The Dore Brothers and several other men who are now known as expert banjo players saw the possibilities of the instrument. Some of them wrote music for it, and here and there could be found a young woman who learned to play the banjo as a pleasant relief from the piano. Four or five of the large colleges added banjo clubs to their glee clubs, and any one who heard the Amherst, the Yale, or the Princton glee and banjo club in concert here last winter can have little doubt as to the popularity of the latter. The banjo became the fashion, and one of our expert players put the finishing touches on its reputation by going to England and winning royal approval. It is an American instrument, however, and it thrives best in this country. Three years ago two Southern girls who had been thrown on their own resources came to New York with their banjos, and within a short time they were as much in demand for musicales as if they had been grand opera singers. Probably the fact that they were pleasing to the eye as well as to the ear may have aided them. The banjo has found its place, and it is not likely to be relegated again to negro minstrelsy.—*New York Sun, June 30.*

CANADIAN COPYRIGHT.

A despatch has been received by the Canadian Government from the British Ambassador at Washington inclosing a note from the American Secretary of State protesting against the refusal of the Canadian Government to extend Canadian copyright to citizens of the United States.

The American Government pressed upon the British Ambassador the view that as the United States law now extended the benefits of copyright to the residents of Great Britain and Ireland, the Canadian Dominion being a colony of Great Britian should be strongly urged to allow American citizens to take out Canadian copyright on the same terms as Canadians themselves.

The British Ambassador accepted this view and expressed a hope that the Canadian Government might see its way to regard the arrangement between the United States and Great Britain as of the nature of a copyright treaty. The matter is now under the consideration of the Government, who are inclined to offer to the American Government the same status in Canada for American citizens under our copyright law as the copyright law of the United States confers on Canadians.

GLYNN AND DORE.

There is not such a superabundance of genius as reflected in banjo art in these days, that the recent deaths of two distinguished examples of its success in a professional sense—I refer to Mr. Thomas E. Glynn and Mr. William C. Dore—should not be regretted by all lovers of the favorite string instrument of the American people.

Both owed their high positions to popular appreciation of their respective talents, their fame having long ago crossed the Atlantic, and both posseesed traits of character that endeared them to their friends, and commanded the respect of all lovers of music.

I first met Mr. Glynn at a musicale given by Mr. Butter of the New York Clipper, and had the pleasure of accompanying Mr. Glynn in several banjo solos. I can never forget his courtesy to me on the occasion, as demonstrating his manly character. Several years afterwards he played at an Elk's entertainment when I also vibrated the banjo.

I was reciting and playing the banjo at an entertainment of the Catholic Benevolent Legion when I first met Mr. Dore, whose services had also been volunteered. On that evening and ever afterwards I was the recipient of various kind acts that showed his possession of that generous nature that took delight in pleasing his friends.

While there was necessarily a distinction between the playing of these representative

American banjoists, there was none of that rivalry that has its growth in jealousy.

Each showed a love for the banjo, and each had done his share towards increasing its popularity by illustrating distinctive styles upon its strings.

Memory brings each before me as a representative of the fascination that is inseparable from genius in its renditions in the highest artistic sense.

Fame has taken the wealth which was destined for the brow of each and placed it upon the grave of each. The future was brighter in promise to them than was the present. They had not reached the height of their greatest successes when their hands dropped cold from the strings that had so often thrilled with the melodies created by their magic touch.

JESSIE DELANE.

A MARVELLOUS BIRD.

That chorus of the out-of-date song, "Annie Rooney," was sung by a canary in New York for the first time, says the New York Journal. The canary is the property of August Luchow, whose place of business is in Fourteenth St., opposite Irving place. Mr. Luchow bought the bird in Philadelphia for a large sum of money, on the guarantee that it could sing the song literally like a bird, and sing it did.

For days together it had sulked in its cage and resisted every effort to induce it to raise a tuneful lay of any kind, but it finally responded to encouraging sounds made by a young man with his lips. Next he whistled the notes of the song, the canary meanwhile hopping from perch to perch and occasionally spreading its yellow wings as if trying to escape from its pretty wire prison. Suddenly it paused in a corner of the cage and thrust its bill between the bars toward the young man. Once again he whistled the notes, and the bird began to chirp. The next instant it had ascended to a perch, raised its head high in the air and became strangely agitated. Its little body trembled violently and its throat throbbed perceptibly. Then it began to sing ever so sweetly, and the familiar air of "She's my Sweetheart" rolled melodiously from its amber beak. Every note rendered was clear and distinct, and the bird, after more coaxing, repeated its effort, much to the delight of its group of auditors. Then it gazed knowingly but sedately at the upturned faces, hopped to another perch and settled down for a nap.

The methods employed in training were exceedingly simple, although to the layman they may be mysterious and apparently impossible, when the bird was very young—in fact, almost a fledging—it was placed in a cage in a dark room, alone. Then the cage was enclosed in a cloth. At frequent intervals the trainer would quietly enter the apartment with a small musical instrument of the organette type. This was operated with a crank, and when the crank was turned by the trainer it would give forth just one tune, and that was "Annie Rooney." It was slow work, though, the little thing, not being a mimic bird, finding much difficulty in chirping the first notes. After that it was easy, and the song, in part at least, was finally mastered by the wonder in yellow feathers.

Mr. Luchow has heard that a barber who formerly lived in West Fifteenth street, by using similar tactics, taught a bird to sing "Home, Sweet Home," but he never saw the bird, and the barber, who is said to have been offered $1,000 for the marvel, has moved away.

But the bird that sings "Annie Rooney" is still in the city, and can be seen and heard at any reasonable hour in its cage, which is almost within the shadow of Tammany Hall.

HIGHLY FLATTERING COMMENTS.

Much of fashionable Neapolitan society came to Silvestri's salon Saturday evening to meet the famous mandolinist's American pupil Miss H. Mabel Mann. The young signorina's playing pleased the guests very much and they greatly admired her playing of some American songs. The great pianist Comm. Luciano Piccinini accompanied Miss Mann and Comm. Silvestri; the Baronessa di Lorenzo executed on the piano very well, and Count Mentozzi sang. Francesco Cunmino, the poet, who is a great favorite in Neapolitan and Parisienne society, sang some of his own compositions with much feeling.

Wednesday night the American Signorina H. Mabel Mann who is staying at Pension Monaco with her companion Fraulein Leitner gave a dinner party for Comm Silvestri, Signora Silvestri, Comm. Piccinini and Poet Cunmino.

Thursday evening Miss Mann was the guest of honor at the big Feast given by the Barona and Baronessa di Lorenzo at their handsome home.

Friday evening Comm. Silvestri and Poet Cunmino gave a dinner for Miss Mann at the famous café at Posilipo. Beautiful mandolin and guitar music was furnished by an orchestra who played several compositions of Silvestri and sang some of the popular songs of Cunmino.

[The above are paragraphs translated from the Italian, in the "Courici," a leading Neapolitan society paper.—Ed.]

THE ALUMINUM MANDOLIN.

The only all aluminum mandolin, made by the Hutchins Manufacturing Co., of Springfield, Mass., is making steady progress in the esteem of all who can appreciate an instrument of unusal merit whether musical or mechanical.

Although it has been on the market less than six months, the superior qualities of the aluminum mandolin are being widely recognized by dealers, who find it a good seller, and by celebrated artists whose special training and cultivated tastes fit them as capable critics of what a first class mandolin should be.

The aluminum mandolin is not in any sense of the word "cheap." It cost time and money to make an instrument of enduring merit. Careful supervision is exercised in the mauufacture of these products. Not alone are the shapes worked out with that degree of care which an artist devotes to a work of art, but its construction is based on scientific calculations, so as to bring out to the fullest extent the especial tonal quality.

C. W. Hutchins, the efficient manager, aided by a competent staff of workmen, each and all of whom are experts in their special branches, are devoting keen judgment and undoubted skill to the production of these mandolins, which bear successfully the scrutiny of the most critical, whether judged from the standpoints of tone or construction

The aluminum mandolin is an instrument which dealers will find popular at all seasons of the year. It is not subject to atmospheric influences; it will not warp, crack or split, and is particularly adapted for all climates. There is no tarnishing or changing of color. Whether at the seaside, the mountain, or home, the alumninum mandolin affords the utmost satisfaction.

A number of special or individual features are embodied in the aluminum mandolin, which are covered by patents. One especially which is of great value to the ordinary player is the finger board, which is mathematically accurate, so that the mandolin can be tuned correctly without any effort. Limited space prevents us from treating of the many excellent points embodied in the aluminum mandolin and which entitle it to the special consideration of the trade.

We would advise dealers to look up these instruments. They will find them well worthy of support. It only needs intelligent pushing to create a good market for the only all aluminum mandolin in their respective sections.

J. C. Freund's Music Trades.

From Walter Jacobs, Boston, for guitar, "Home, Sweet Home," arr. Jacobs, 20c.; "San Jose," waltz, by L. C. Pickard. 30c.; "Baby Polka," arr. Jacobs, 30c.; "Waltz Reverie," by Jacobs, 20c.; "Belle of Niagara," two-step, by E. R Day, 30c.

From M. Witmark & Sons, New York, vocal, "Bye, Bye, Belinda," by H. Y. Leavitt, 50c.

From A. H. Eastman, Cleveland, Ohio, for two mandolins and guitar, "Loretta Redowa, by E. F. Dillebar, 50c.; "Euclid March," by J. G. Liddicoat, 50c.

Look out for some fine banjo selections to be published in September.

GATCOMB'S
MUSICAL GAZETTE.
Published Monthly by
L. B. GATCOMB COMPANY,
171 Tremont Street, Boston, Mass., U. S. A.
E. C. BURBANK—Editor.
SUBSCRIPTION, 50 CENTS A YEAR.
Foreign Subscription, 75 Cents.

RATES OF ADVERTISING:

1 Column,	1 insertion	$7.00
1-2 "	1 "	4.00
1 inch,	1 "	1.00

On yearly advertisements we make 20 per cent. discount from the above rates.

Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, $1.00 per year; additional lines 50 cents per line.

Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

AUGUST, 1897.

EDITORIAL.

Our readers will find a highly interesting letter in our "Correspondence" column from the pen of Miss H. Mabel Mann, the talented performer on the mandolin, who is now in Naples. Her reception there is vividly shown in the extracts from a leading Neapolitan paper, which we print in this issue under the head of "Highly Flattering Comments."

A touching tribute to those two great banjoists, Glynn and Dore, from Miss Jesse DeJane of New York, is published in this month's Gazette, and it will be appreciated by those members of the profession who knew intimately these two banjo kings.

This number completes the tenth year of the existence of the Gazette. When it started its career, there was but one other banjo journal printed, not a thousand miles from Philadelphia. Our contemporary then and after predicted the Boston banjo paper would be short lived, but it soon gave that up and has since resignedly conceded it as having come to stay. During the latter part of the decade several papers have risen in the banjo, mandolin and guitar world, and very creditable ones to the profession. There is room for all.

The new departure of the L. B. Gatcomb Co. in reducing the price of the Gazette from one dollar to fifty cents, while still keeping to its standard of giving the banjo, mandolin and guitar news, has been favorably received all around as the large increase in subscriptions shows. It is well worth the subscription price.

The special session of Congress has at last adjourned, after passing the tariff bill. One item is a duty of forty-five per cent on strings, which have for years been admitted free, and they thus have consequently gone up in price in that proportion. Still we can't have it all our own way and we believe that with something fixed as a policy to rely upon that we shall see some business before long as a result.

CONCERTS.

The Gazette acknowledges with thanks the receipt of a program illustrated with the picture of the principals of the recent concert at Manchester, Eng., of the pupils of Mr. and Mrs. James Lee, the well-known banjo, mandolin and guitar specialists of that city. Able talent also assisted. The Lee Amateur Banjo, Mandolin and Guitar Band, composed of more than 100 instruments, including banjos, mandolins, guitars, mandolas, lute and drums, under the direction of Mr. Lee, was a very taking feature. All are or have been pupils of Mr. and Mrs. Lee and their ensemble playing was very fine. We also beg leave to acknowledge the receipt of a handsome illustrated catalogue from these artists. Their studios are 37a and 41 Oxford st., Manchester, and 10 Warren st., Stockport.

A select coterie of musical people assembled at the home of Prof. G. E. Gebest, on South Fourth st., to listen to a guitar recital given by Johnson Bane, the guitar soloist, who is stopping in the city for a few days. Mr. Bane entertained his critical audience in a manner that struck those of the assembly with both wonder and admiration. As an instrumentalist he is nothing short of a marvel. His execution is no more to be compared with that of the ordinary guitar player than Remenyi's work on the violin is to be compared with that of a back-country fiddler. Among the selections rendered were Chopin's second Nocturne, Mozskowski's Spanish dance No. 2, and other compositions of like character and standard.

Mr. Bane is also a composer of wonderful ability. Many of the selections played that evening were his own compositions. In all of them there was brilliancy of conception and when produced with his faultless style and execution suggested genius of a high order. In his hands the guitar becomes a solo instrument of wonderful power ane sweetnes.

Zanesville, O., Times Recorder, July 26.

We are in receipt just before going to press of a choice concert program for July 18, given at the well known Canadian summer resort, the Robeval, Lake St. John, P Q., from Prof. Wm. Sullivan. Prof Sullivan has been in charge of the music at this hotel for several seasons now, and the program sent us shows that he gives his audiences the latest and best. He has with him this season one of Montreal's best pianists, Mr. N. Eichorn. This program made a big hit and Mr. Sullivan writes that the banjo came in for a large share of the applause.

Mr. D. Acker of Wilkesbarre, Pa., writes that he has had a splendid season, but that while he is teaching some yet since the beginning of warm weather he is not very busy. He anticipates good business next season.

Written for Gatcomb's Musical Gazette by C. A. P.

PUTTING ON A BANJO HEAD.

The brackets are on the table
And the tailpiece on the floor;
If you're not blind the hoop you'll find
Hanging on the parlor door.
The wrench is on the kitchen stove
Where it's slowly turning red;
Wife is sighing, children crying,
Papa's putting on a head.

The hired girl has gone up town
Getting out of Papa's way;
Cat is growling, dog is howling,
Sure the d——l is to pay.
Now it's getting down in place,
Bang! head's broken, what he said
"- - ! - ! - - - - ! ! - ! - - ! - - ! !"
Papa's putting on a head.

Next you see him going downstreet
Banjo tucked under his arm
Home a riot, now is quiet,
Family all o'er their alarm.
Into a music store he goes,
To the clerk, "I've been misled,
I've tried a lot, but I could not,
So you can put on a head."

L. H. Galeucia is at North Derby, Vt.

Mr. Joseph Donovan is playing the summer gardens.

Master Conrad Goodrich will be one of the debutants next season.

Miss Rose Fritz of Syracuse called in July. She reports business very good in that city.

Valentine Abt, the great mandolinist, will make a starring tour of the country next season.

Wm. Horan, the young "wonder" banjoist, will be on the concert stage the coming season.

The Ideals will have a program the coming season far in advance of any ever attempted by a banjo club.

Mr. G. L. Lansing expects to spend the time from July 20th until Sept. 1st in Bluehill, Me., together with his family.

Mr. A. C. Robinson of the Ideals has been giving lessons of late in Cottage City and New Bedford, where he has several pupils.

Charley Phair, the well-known banjoist of Presque Isle, was in town recently looking for another piece of good horse-flesh. Mr. Phair is quite a horseman and already has one or more good steppers.

We are indebted to Mr. Thomas H. West of Kansas City, for a proof copy of his popular waltz song, "On the Wedding Morn." It was played by the Washington

Guitar and Mandolin Club at President McKinley's inauguration ball, where it made a hit, as it has wherever it has been played. Its author is a Bostonian by birth. It was on the banjo that its composer picked it out for this song.

Mrs. M. Rogers of Cleveland, Ohio, and Mrs. M. M. Cobb of South Royalston, with whom the former is stopping, were in the Gazette office a few days since. Mrs. Cobb, it is rumored, contemplates removing to New York state.

It is said that Mr. W. P. Hovey, the popular and efficient banjoist of Lawrence, contemplates going into the insurance business shortly It would be a distinct loss to the musical profession if he should do so.

The L. B. Gatcomb Co. is having a great demand for Thomas E Glynn's last composition, "Nigger in a Fit." It is a very taking piece and sure to have a great run.

Miss H. N. Cooley of the Highlands has quite a class of pupils this summer at Magnolia.

Mr. F. T. McGrath, who has been located in Savannah, Ga., teaching the banjo, mandolin and guitar, was a visitor last week at the Gazette office. Mr. McGrath reports the banjo as a coming instrument in the South in which the best people are developing a great interest. Mr. McGrath has had a very successful season himself.

Mr. W. H. Teasdale is another banjo, mandolin and guitar teacher in Savannah, who has been doing a good business. He is very popular in musical circles.

It is currently reported that Mr. J. A. LaBarge, who has been teaching the banjo for some time in Nashville, Tenn., will shortly remove to Louisville, Ky. Mr. LaBarge was formerly located in Boston.

Miss H. N. Cooley of Boston Highlands recently gave a musicale at home, in which the Hyland Mandolin and Guitar Club composed of her pupils assisted. The affair was a very pleasant one, the club giving a fine exhibition and one very creditable to its teacher. A feature was a piano solo by one of Miss Cooley's pupils on the piano, Miss Ethel Simpson, who promises remarkable proficiency in that direction.

Mr. H. Y. Leavitt, the well-known banjo writer under the name of "Scolopax," sends us a copy of his late song "Bye, Bye, Belinda," which has been sung with great success by Josephine Sabel at Hammersteins as well as in Frisco and the West. She will open with it Aug 1 at Masonic Temple, Chicago, and later in England. It is a very taking song and has been highly complimented by leading papers.

We extend our sincere sympathies to Mr. F. H Whetsel, the well-known banjo artist, of St. John, in the loss of his baby girl on June 27.

Mr. L. B. Gatcomb and Mrs. Gatcomb spent a few days the last of July on Casco Bay, Mr. Gatcomb then returning to Boston and his wife going to her old home, Limerick, Me., for a few weeks.

"Joe" Donovan, the brilliant young banjoist, played a very successful engagement recently at Lincoln Park, New Bedford.

The Euterpe Banjo, Mandolin and Harp Club are just finishing a two weeks engagement at the Pavilion Theatre, Block Island.

Subscribers and readers of the Gazette are invited to contribute to this column any thing they think will be of interest to its readers. Let us hear from you.

A. A. Babb is taking it easy up in Maine but "Babb's Practical Guitar Instructor," still has the call here in Boston. It is certainly a very valuable work, especially for teachers.

And the "Grover Bridge" still sells fast. "Will not tip nor slip." See "ad" on page 14.

Look out for the red wrapper on your Gazette. It means your subscription has expired and needs to be renewed at once. Delays are dangerous.

One of E. M. Hall's banjo books with its great collection of jig melodies is well worth its price, one dollar. Published by the L. B. Gatcomb Co.

Miss Maude A. Emerson, the well-known manager of the Amberside, Trio is also a busy and successful teacher of banjo, mandolin and piano. She has had a good business during the past season.

Miss Jessie Delane, the talented banjo, mandolin and guitar teacher, of New York, is now resting from her arduous labors of the past year. Miss Delane is a worker in her profession.

Miss H. Mabel Mann of Randolph, who is in Naples, was recently entertained by the Prince and Princess d'Alvo at their home in Posillipo. The princess is the "prima donna d'honore" to the Queen Margherita, and her mother, Marchesa Villamarena, is the queen's special companion.

It was a foregone conclusion that E. M. Hall would be making a big hit as is the case, on the New England circuit with Gorman's Minstrels. He is a great drawing card.

Mays and Hunter were the star artists at Will C. Pepper's great banjo concert in London, Friday evening Apr. 9, in Steinway Hall.

Harry Brooks, the popular banjoist, opens the season at Schenectady, N. Y., Aug. 19, with the "Fire Patrol Co." He will do the leading comedy part as also banjo specialty. The company is booked for a season of forty-five weeks. Mr. Brooks travelled with the same company last season.

Mr. Vess L. Ossman was the recipient of a handsomely printed and highly complimentary letter of thanks from St. Cecile Lodge of Masons of New York for his services at the Lodge entertainment last spring in Chickering Hall.

Mr. A. K. Cummings the well-known banjo and guitar teacher of Athol, writes; "The Gazette is gaining friends fast here, we can't do without it." This is but a sample.

We call the attention of readers to the "ad" on the fifteenth page of the Gazette of our enterprizing contemporary, Mr. D. Acker of Wilkesbarre, Pa. He has a strong list of publications.

Mr. Fred O. Goldthwaite of Biddeford, Me. is doing a good musical business in the banjo line.

Mr. Joseph Donovan, the bright young banjo player, was a feature at Crystal Lake Park, Gardner, the week of July 5th, and at Lake Quinsigamond, Worcester, week of July 12th.

L. B. Gatcomb Co., Boston, Mass., have issued "Slumber Song," by Walter I. Dolbeare, for two mandolins and guitar; "The University Grand Waltz Brilliant," by Thomas E. Glynn, for banjo; and "The Shepherd Boy," by G. D. Wilson, for guitar. The arrangements have been made in such a manner as to make the above pieces most effective for those instruments.

Alfred A. Farland leaves New York in September for an extended Western and Southern concert and recital trip, which will cover several months, taking him as far West as California, and as far South as Tennessee.

The Elias Howe Co. are getting ready a number of advertising novelties to further spread the sales of their Howe-Orme guitars and mandolins, the demand for which has put enough orders into the factory to keep it busy for two months.

The Mandolin and Guitar Orchestra which was formed by Mr. J. M. Priaulx, of the Oliver Ditson Co., gave a most successful concert in the Music Hall, Grand Central Palace, under the patronage of the Music Teachers' National Convention, last week. The orchestra consisted of thirty-five people, every one of whom was an expert solo artist. and led by Charles D'Janon. One of the features of this concert was the reading of an essay on the history of the development of the guitar by Mr. J. Kitchner, also an essay on the mandolin by Chevalier Enricho Garguilo, which was highly interesting.

MUSICAL WORLD.

Paderewski, it is said, can play from memory over 500 compositions. He needs to read or play a composition new to him only twice in order to memorize it, and frequently after reading it over could play it without referring to the notes.

The court martial which recently tried Professor Fanciulli, leader of the Marine Band, on charges growing out of his refusal to play one of Sousa's marches ordered to be played on Decoration Day by Lieutenant Draper of the Marine Corps, has found him guilty of disobedience of orders and

has recommended his dismissal from the service. Fanciulli was Sousa's successor as leader of the Marine Band.

A writer in the *Springfield* (Mass.) *Union* says: "I know a young man who, in cleaning his wheel a day or two ago, struck one of the spokes in such a way that it emitted a clear tone; and on a little investigation he was able to find six spokes that furnished as many notes of an octave. The other two notes were missing, but might have been easily secured by tightening or loosening other spokes. As it was, he was able to play a few simple airs.

We think that if the correct statistics were taken it would be found that New York is the musical centre of the United States, with Boston second, and Chicago and Philadelphia following closely as third.—*The Metronome.*

CORRESPONDENCE.

BURLINGTON, VT., July 8, 1897.

L. B. GATCOMB CO.:

Dear Sirs:—Business has been good with me the past season, had all the teaching I could do evenings besides playing lots of engagements.

I have formed a trio which does splendid work; we have done considerable concert work the past season, it is termed the "Oisean Trio" 2 banjos and piano or guitar; more about it in the future.

W. G. HANSON.

LONDON, June 17, 1897.

DEAR MR. GATCOMB:

I have taken Signor Francia, the noted musician, as a partner, he has for the last six months been studying my system of playing the banjo. He is the finest mandolinist I have ever heard. He was for 12 years mandolinist to the Queen of Italy and is considered by the press and public to be the greatest mandolinist in Europe. We appear next Wednesday, the 23rd June, before the Queen and the Prince of Wales and several of the Royal Family, at the Royal Botanic Society.

I have just returned from a tour in the provinces. My partner and I will have all the business we can attend to in London. My wife joins me with kindest regards and best wishes to you and yours.

Your true friend,
CLARK H. JONES.

SAVANNAH, GA., July 1st 1897.

DEAR GATCOMB:

Am just about closing up my business here, prior to leaving for Boston where I intend to put in most of the summer.

Have had a very good season and am pleased to say the hard times has not affected my business in the least, and I anticipate even better results for next season.

The mandolin is the favorite instrument in this locality at present and is increasing in popularity every day.

During my experience in the South for the past two seasons I have come to the conclusion that the prevalent idea among a great many that the banjo is a negro instrument is a mistake as I have seen very few banjos among the colored population. On the other hand the guitar seems to be their favorite instrument.

They are mostly ear players and use wire strings.

This seems to be a good field for the banjo, although its possibilities are not as generally known here as one might imagine, players on this instrument being rather scarce.

With best wishes,
I am yours sincerely,
F. T. MCGRATH.

NAPLES, ITALY, June 26, 1897.

DEAR MR. GATCOMB:

I have been thinking every day that I would write and thank you for the two copies of the "Gatcomb's Monthly" which I have just received. I trust that you will pardon me for neglecting to do so.

I wish I could begin to tell you of the beauties of "sunny" Italy but I know I have not the power. I have always heard that Naples was a specially beautiful spot but I find it is even lovelier than I expected.

I like the Neapolitan people very much and have been the recipient of much social attention from the people of the highest society here.

I cannot tell you how I have enjoyed my lessons wi h Silvestri. I have learned forty-two new solos so I think by the time I return to Boston I will have quite an extensive "repertoire."

I hear nothing but words of praise and admiration for Silvestri both as a man and as a musician. He is all that constitutes a perfect gentleman, and as a mandolinist I find that he is recognized as first in the world both as a soloist and a composer. He is writing a solo for me now and when finished he is to dedicate it to me. I hope sometime I will have a chance to play it to you. I have almost finished my lessons much to my regret.

When I leave Naples I shall visit Rome, Florence, Venice and Milan, then go into Switzerland stopping at Lucerne, Interlachen and Berne, from there to Paris and London then through Belguim into Holland. I expect to sail from Rotterdam for New York the last of August so will be in Boston in September.

Again thanking you for the papers and with kind regards to yourself and "The Ideals,"

I am most sincerely,
H. MABEL MANN.

Written for "Gatcomb's Musical Gazette" by C. A. P.

SAMBO'S LAMENT.

I

Ole Marse is dead an' in his grave foh jes' 'bout a year,
De bes' ole Marse dat lived wif'in many miles ob here.
De niggahs all loved him dey'd do anyfing dey could
To cause a smile come on his face, yes, dat's what dey would.

1 Oh
2 So
3 So
4 Oh
} Come back, dear Marser, Oh come. Jes' do. Den come back dear Marser, to dose who lubs yo' true.

Way up dar in Heaben, Marser, doan' yo' heah us pray
Dat yo' will jes' come back to us cullud folks and stay?

II

Oh doan' yo' remembah in de evenin's long ago,
How we niggahs sung and danced an' played de ole banjo?
We were happy in de co'nfield hoeing froo de day,
De happies' niggahs in de worl' 'til yo' was took away.

III

Aunt Dinah's up in Heaben I'm suah she can be foun'
As neah to de Saviour's she can get foh folks aroun'.
Ole Susan's done gone up norf an' Sam's in Tennessee,
Dar am only a mitey few dats lef' heah 'sides me.

IV

Strangers bought de ole homestead now every 'fing goes wrong,
No mattah how well we work dey buse us all day long.
Oh how much dat we miss yo' no langwidge can tell,
So jes' come back to us dear Marse who lubs yo' so well.

GRACE NOTES

Comedian—"I get my salary regular every week."

Heavy man—"How do you account for such great luck?"

Comedian—"I am playing under a lucky star."—*N. Y. Journal.*

Miss Manyengagements—"You see I'm here, for I always hold my appointments most sacred."

Mr. Shook—"Yes, you seem to keep appointments much better than engagements."—*Boston Ideas.*

Waiter (seeing dissatisfaction on guest's face)—"Wasn't the dinner cooked to suit you sir?"

Guest—"Yes; all but the bill. Just take that back and tell them to boil it down a little."—*Fun.*

Tenant—"If you don't have that roof patched we will be drowned out."

Landlord—"I'll send you down half-a-dozen life-preservers. Anything else?"—*The Sporting Review.*

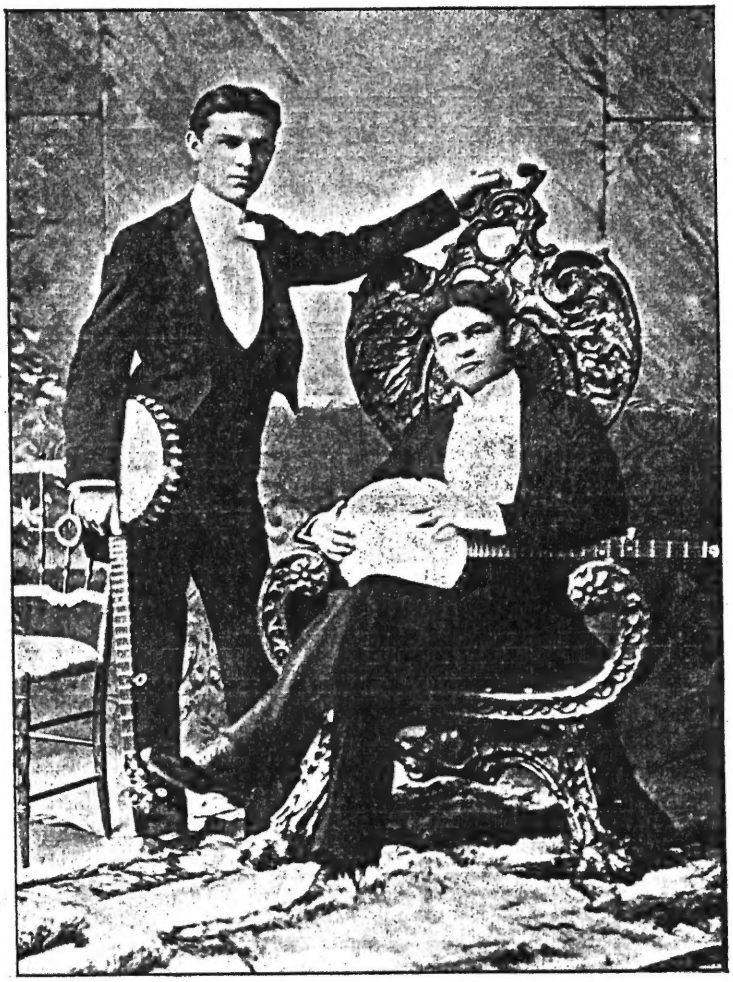
"Is Miss Straitlace circumspect?" asked Miss Pert.

"Circumspect!" cried Miss Caustic; "Why, she won't accompany a young man on the piano without a chaperon."—*Tid Bits.*

MAYS & HUNTER,

AMERICA'S WONDER BANJOISTS

NOW TOURING ENGLAND.



Send for illustrated Catalogue. also Price List of our publications for Banjo, Mandolin and Guitar. . . .

See what . . . Mays & Hunter say of our Three Octave Banjo "The Lansing." . .

Chicago, April 30th, 1895.

Messrs. L. B. Gatcomb Co., Boston.

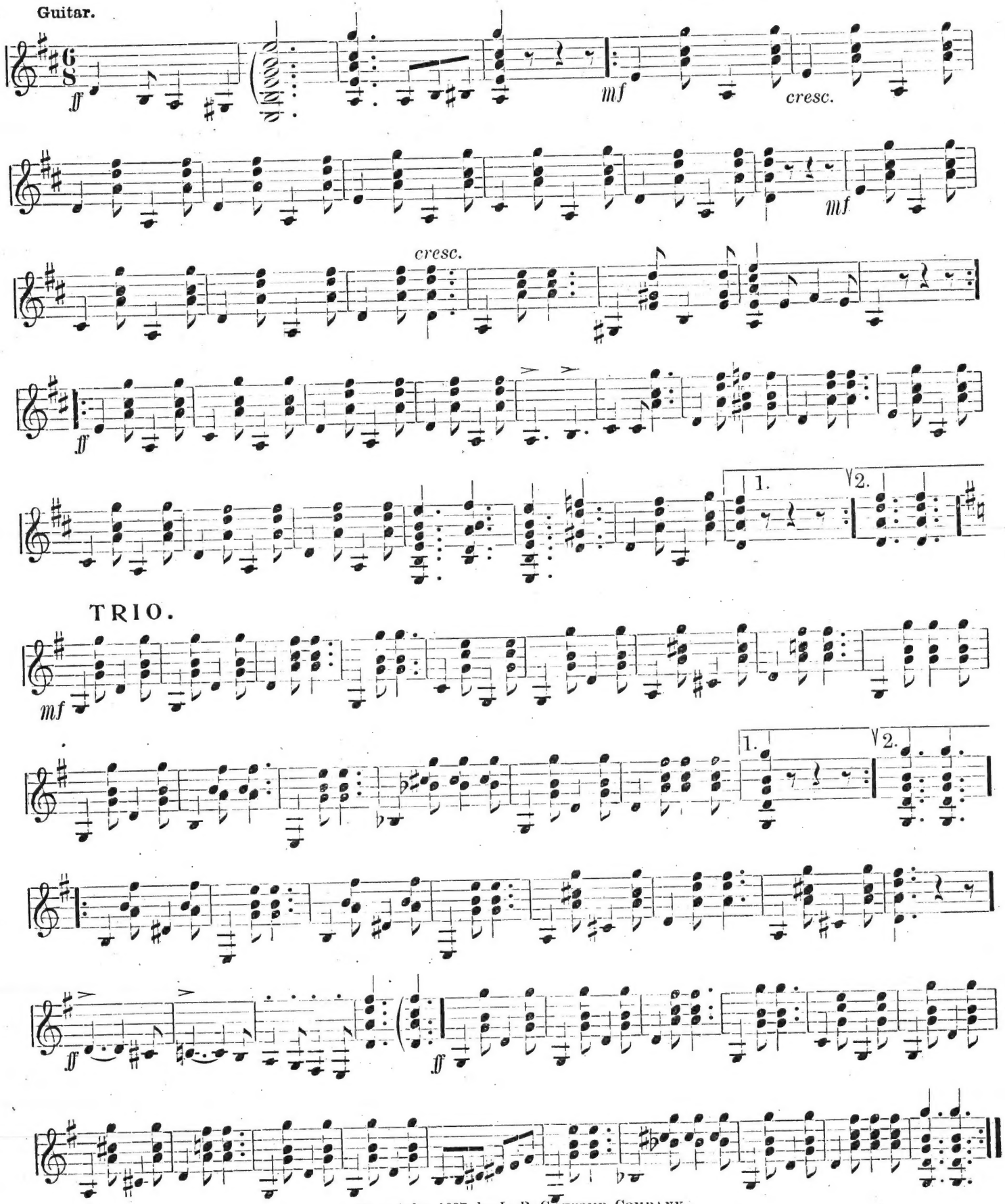
Dear Sirs: The "Lansings" are still in fine condition. The weather does not affect them at all. With the "Lansings" we can be heard above any orchestra with ease even in the largest Theatres.

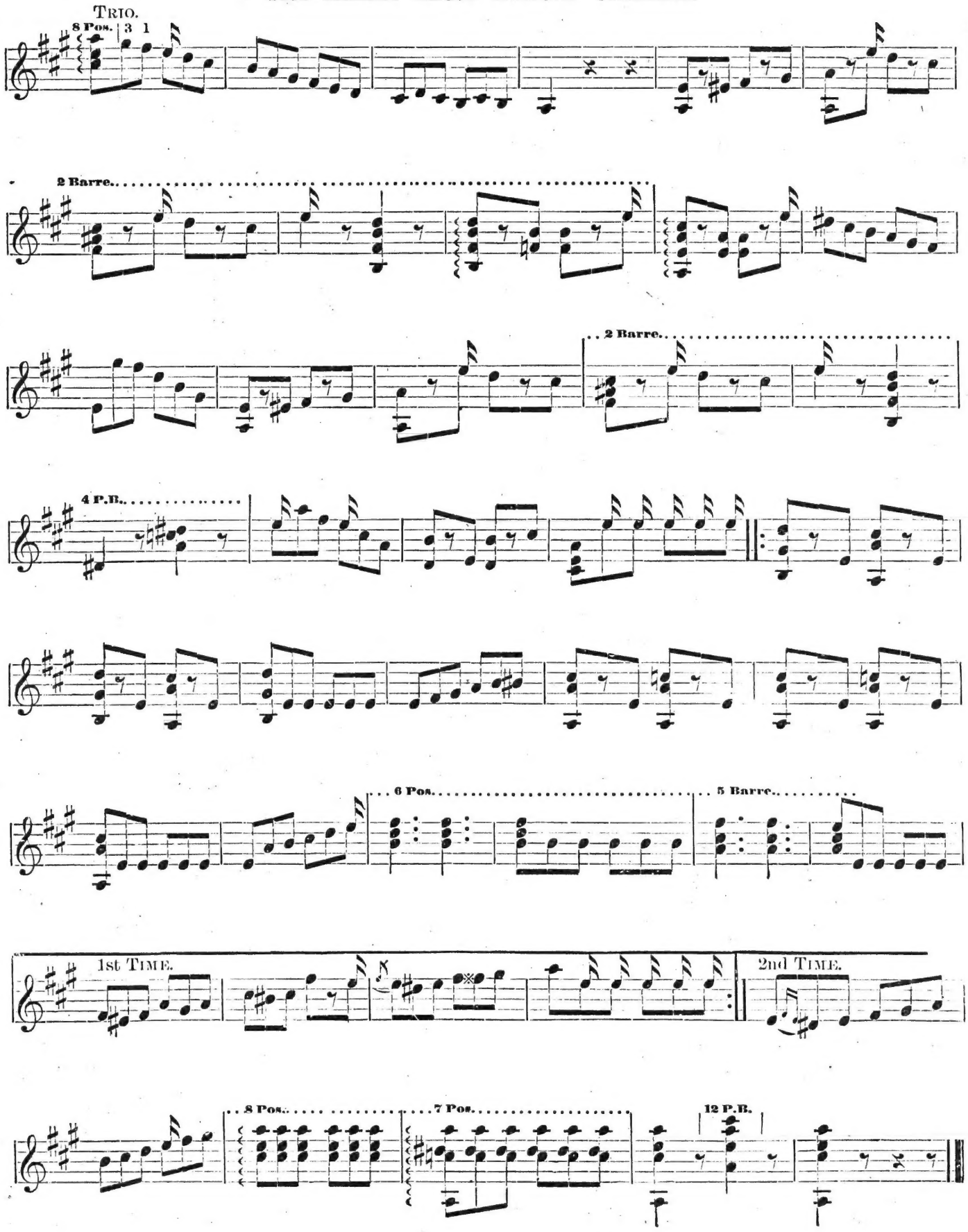
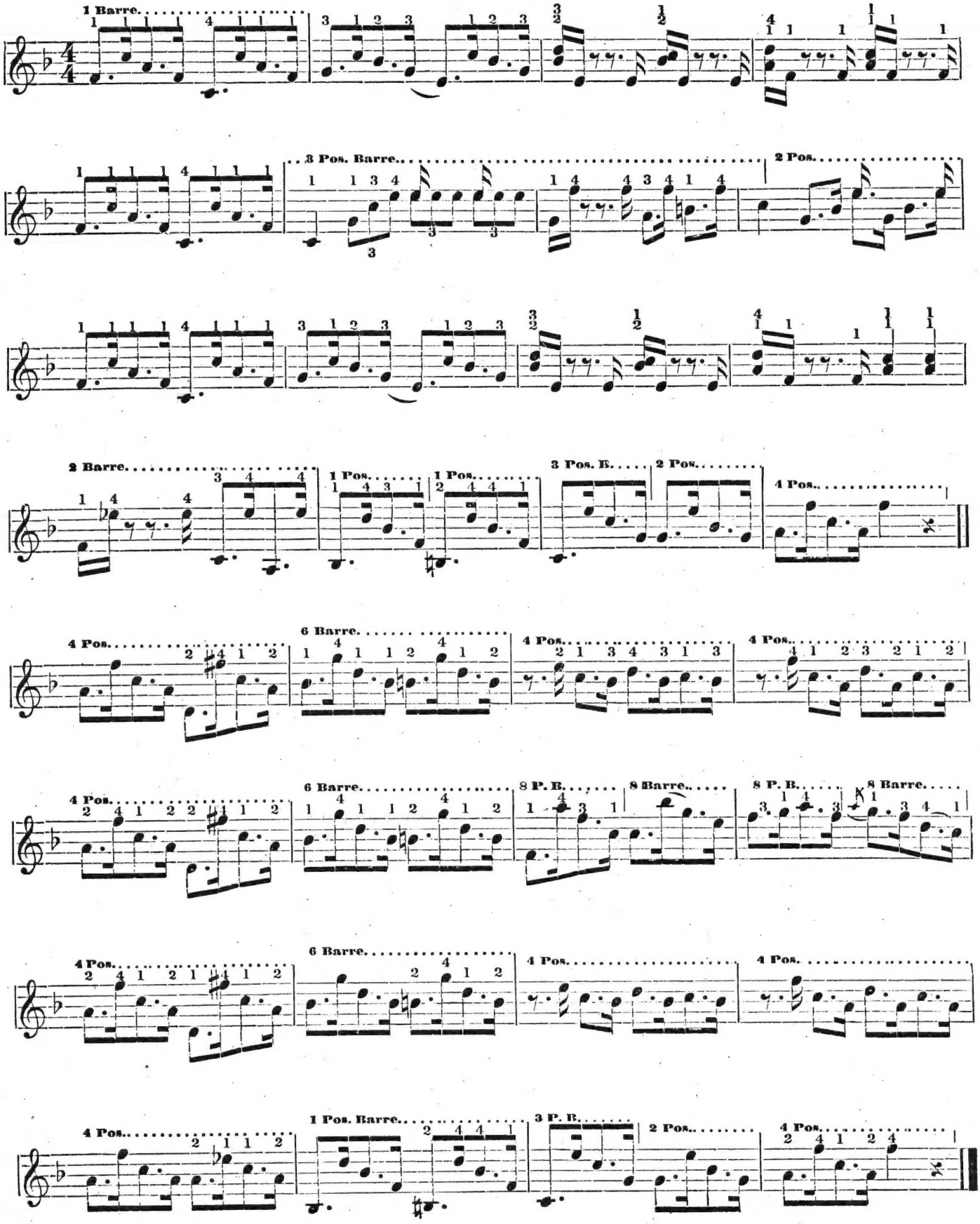
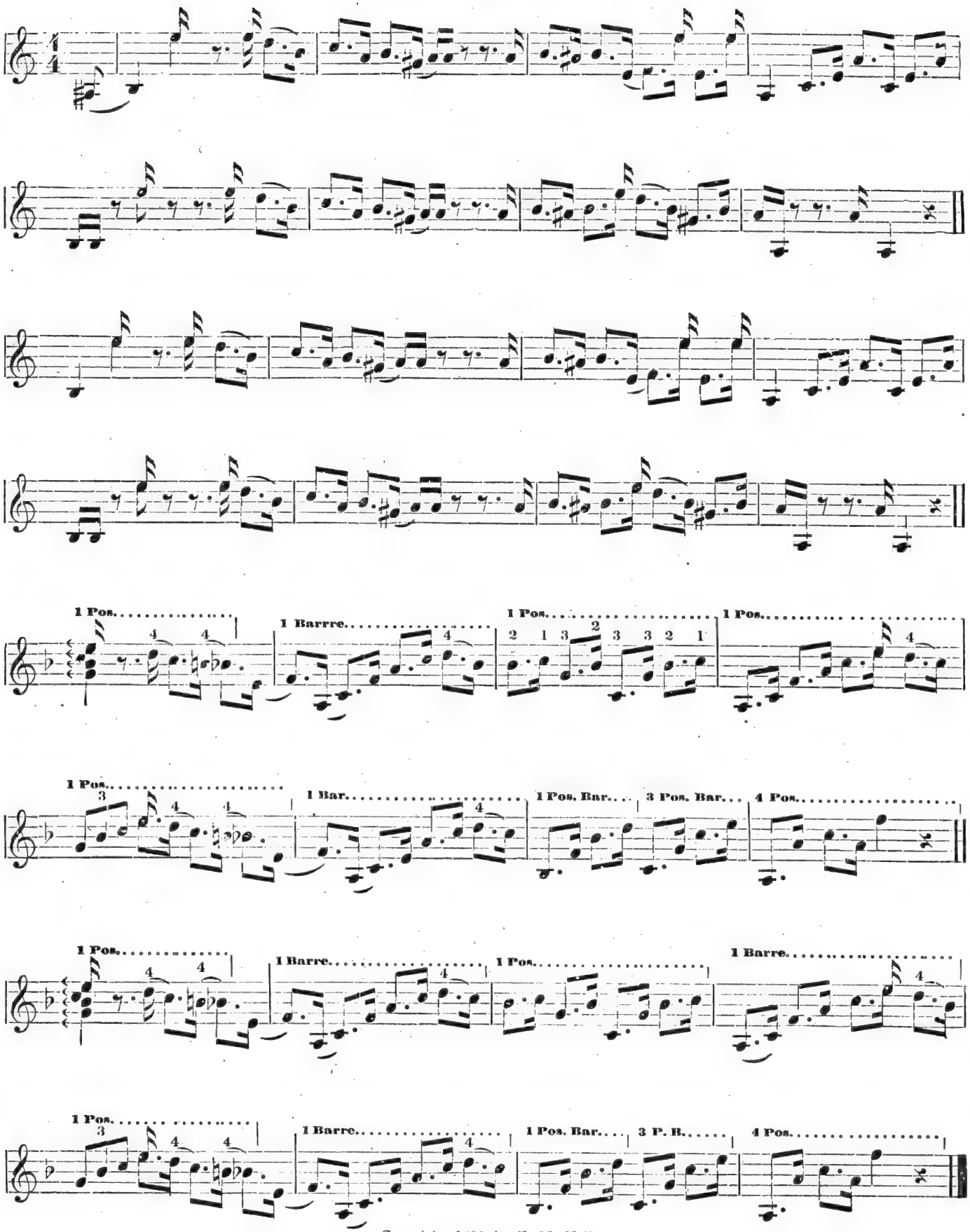
Yours, MAYS & HUNTER, (Fields & Hanson Co.)

L. B. GATCOMB CO., Boston, Mass.,

Sole Owners and Manufacturers.

"THE PATRIOT." March.

WALTER I. DOLBEARE.

Copyright, 1897, by L. B. Gatcomb Company.

14th MAINE REG'T MARCH. Concluded.

POWER'S FAVORITE JIG.

BOSTON IDEAL JIG.

Copyright, 1893, by E. M. Hall.

"Bay State" Instruments.

tf

THE "BAY STATE" Instruments are pronounced by the greatest experts in America to be the highest achievement in tone, quality and in beauty of design.

27 Awards
AT THE
Principal . . Expositions.

The only winners of American Gold Medals.

John C. Haynes & CO.,
453-463
Washington Street,
AND
33 Court Street,
BOSTON.

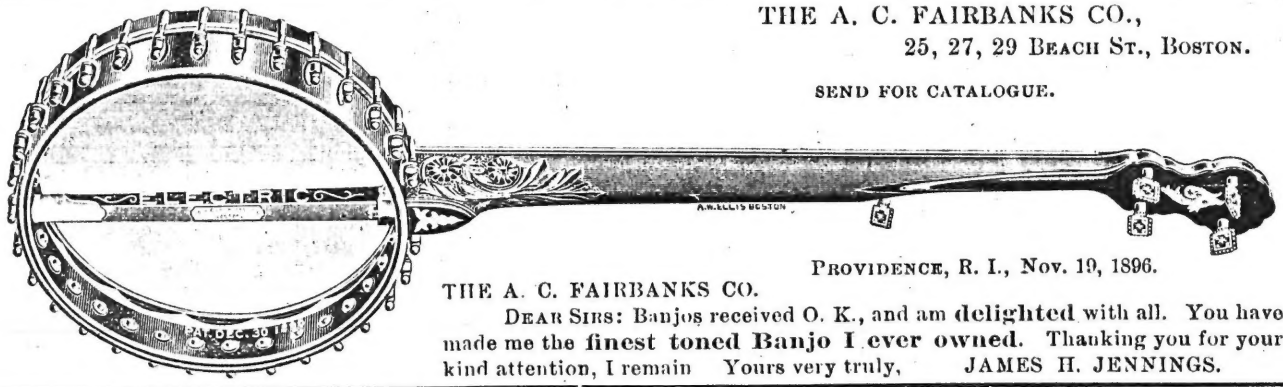
OUR stock of musical supplies is one of the most extensive in the country. We carry

EVERYTHING IN THE . . . MUSICAL . . . INSTRUMENT LINE;

and musicians will find it to their advantage to

Send for Our Illustrated Catalogue.

MUSICAL SUPPLIES



THE A. C. FAIRBANKS CO.,
25, 27, 29 BEACH ST., BOSTON.

SEND FOR CATALOGUE.

PROVIDENCE, R. I., Nov. 19, 1896.

THE A. C. FAIRBANKS CO.

DEAR SIRS: Banjos received O. K., and am **delighted** with all. You have made me the **finest toned Banjo I ever owned.** Thanking you for your kind attention, I remain Yours very truly, JAMES H. JENNINGS.

tf

JUST OUT.

TRANSIT MARCH.

TWO-STEP.
BY V. W. SMITH.
For Banjo, Mandolin and Guitar Clubs.

Banjo, 30 cts. First and Second Mandolin, 40 cts. Piano, 40 cts. Guitar Accompaniment to any of the above, 20 cts.

Each one of the parts is complete alone, or any of them can be played jointly.

PUBLISHED BY
E. H. MILLER, 71 Fourth St., Troy, N.Y.

THE LATEST. THE VERY BEST.

WM. BEROLD'S
Practical Mandolin School,
Comprising select Studies and popular pieces with Piano and Guitar accompaniments.

PRICE 1.00.

4-96 ILSEN & CO., Cincinnati, Ohio.

DIRECT VIBRATION

PAT. APL'D. FOR.
COLE
BANJO BRIDGE

STRONG TONE. NO SLIP OR TRIP.

tf Send for circular or 15c for sample. Endorsed by leading professionals.

W. A. COLE, Manufacturer,
179 TREMONT ST., BOSTON, MASS.
For sale by dealers throughout the U. S. and Canada.

Send 25 Cents for a

"GROVER BRIDGE."

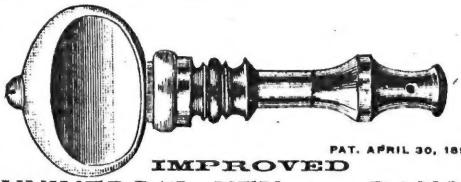
IT WILL NOT TIP NOR SLIP! Made on entirely New Principles not used in any other Bridge. Used and recommended by all the leading Banjoists, including

Mays & Hunter, Farland, Gregory, Hall, Lansing, Berthold, Stratton, Partee, Hovey, Babb,

and scores of others.

V. B. JOHNSON & CO.,
339 Washington St., Room 2A. Boston, Mass.

Send to L. B Gatcomb Company, Boston, Mass., for any piece of Music published for Banjo, Mandolin or Guitar.



PAT. APRIL 30, 1895.

IMPROVED
UNIVERSAL KEY FOR BANJO
PRICE, $1.00 PER SET.

These Keys work smooth and easy, and will not slip back by the tension of the string.

ACME TAILPIECE FOR BANJO

This TAILPIECE does not lay on the head, nor cut strings.

Price, 25 Cents.

Address, ***RICHARD KUENSTLER,***
223 CHURCH STREET, PHILADELPHIA, PA.

YOU ARE NOT UP TO DATE
unless you play
De Coontown Jubilee Cake Walk!

The greatest characteristic banjo piece published since the "Darkie's Dream."

Banjo Solo	.40
Banjo and Piano	.90
Mandolin and Guitar	.60
Mandolin and Piano	.70
2 Mandolins and Guitar	.90
2 Mandolins and Piano	$1.00
2 Mandolins, Guitar and Piano	1.20
2 Mandolins, Guitar and Banjo	1 20
2 Mandolins, Guitar, Banjo and Piano	1.60
Piano Solo	.50
Orchestra	.75
Piano accompaniment	.40

Regular discounts. Send ten cents for sample copy of "The Cadenza," the great banjo, mandolin and guitar magazine. Address,

C. L. PARTEE MUSIC CO., Publishers,
Kansas City, Mo.

The Three Best Instruction Books.

"Lansing's Pratical Banjo Instructor,"
"Pabb's Practical Guitar Method,"
"Grover's Progressive Mandolin Method."

Price $1.00 Each.

Every teacher of these instruments should use them, and every pupil should have one; the most complete and perfect works on the market.

L. B. GATCOMB COMPANY,
PUBLISHERS,
BOSTON, MASS.

The Latest Ethiopian Oddity!

"NIGGER IN A FIT."

FOR BANJO.

....BY....

THOS. E. GLYNN.

PRICE 30 CENTS.

This is Mr Glynn's most famous Solo, played by him in all the leading Vaudeville Theatres in America.

EVERY BANJOIST

should have a copy of this piece.

L. B. GATCOMB CO., PUBLISHERS,
171 TREMONT ST., BOSTON, MASS.

Mandolin Music.

THE LOST SHIP WALTZ,

Belleville Mandolin March and **White Clover Wedding March** arranged for Mandolin Orchestra or Mandolin Solo, printed on fine enamel paper with handsomely illustrated title pages. Send 10 cents and postage for sample First Mandolin part of either piece. A regular copy of the famous "Lost Ship Waltz Song" with Piano accompaniment sent to teachers for 30 cents.

Address **FRANK A. BUSH, Composer,**
4 98p **Belleville, Kansas.**

A BEAUTIFUL

DOILY **FREE! FREE!**

We send a beautiful linen Doily, 18 inches square, stamped ready for working, to any person sending us 25 cents for **"GOOD READING,"** (our twenty page illustrated magazine), 6 mos. postpaid.

Address **GOOD READING,**
tf **Norwalk, O.**

N. B.—This offer may not appear again.

Now is The time TO SUBSCRIBE

. . for the . .

GAZETTE

. . and get . .

$9.60

worth of New Music

. . . for . . .

50 Cents.

The Gazette

is the . . . .

Only Monthly

paper published in the interest of the Banjo, Mandolin and Guitar.

Send in your subscription before you forget it.

THE O. K. MANDOLIN COLLECTION.

Prices for the Collection.
1st Mandolin. .75
2nd Mandolin. .75
Guitar Acc. .75
Piano Acc. 1.00
Any two parts. 1.50

CONTENTS.

Prices for the Music in Sheet form

№			MANDOLIN AND GUITAR	MANDOLIN AND PIANO	MANDOLIN AND GUITAR	2 MANDOLINS AND GUITAR	MANDOLIN ORCHESTRA GUITAR
1.	Song of the Nightingale. CARL ZELLER. (With Banjo acc. ad lib.)	Arr. JACOBS.	.30	.30	.30	.30	.40
2.	Chansonette de la Mandoline. Galop.	JACOBS.	.30	.40	.30	.40	.40
3.	Sleep, Gentle Mother. *From "Il Trovatore."* (With 2 Guitar parts.)	Arr. JACOBS	.30	.30	.30	.30	.40
4.	Yours Truly. Waltz.	BIDEZ.	.30	.40	.40	.50	.50
5.	Chorus from Lohengrin. March. (With Mandola ad lib.)	Arr. JACOBS.	.30	.40	.40	.50	.50
6.	Vienna, ma Belle. March. SCHRAMMEL.	Arr. JACOBS.	.30	.40	.40	.50	.50
7.	New Harp Schottische. (With Banjo acc. ad lib.)	SAUNDERS.	.30	.40	.40	.50	.50
8.	Darkie's Hoedown. (With Banjo acc. ad lib.)	JACOBS.	.30	.30	.30	.30	.40
9.	Margeva Waltz.	BIDEZ.	.30	.40	.40	.50	.50
10.	Love's Dreamland Waltzes. OTTO ROEDER.	Arr. JACOBS.	.50	.60	.60	.75	.75
11.	Song and Dance Schottische. KENNETH.	Arr. JACOBS.	.30	.40	.40	.50	.50
12.	Then You'll Remember Me. *From "The Bohemian Girl."* (With Banjo acc. ad lib.)	Arr. JACOBS.	.30	.30	.30	.30	.40
13.	Estudiantina Waltz. WALDTEUFEL.	Arr. JACOBS.	.30	.30	.30	.30	.40
14.	"Howdy" Darkies! (Banjo acc. 10 cts.)	JACOBS.	.30	.40	.40	.50	.50
15.	Passing of the Guard. RICHARD EILENBERG.	Arr. JACOBS.	.50	.60	.60	.75	.75
16.	Largo. HASTEL. (With Mandola ad lib.)	Arr. JACOBS	.30	.40	.40	.50	.50
17.	Prison Song. Miserere. *From "Il Trovatore."* (With Mandola ad lib.)	Arr. JACOBS.	.30	.40	.40	.50	.50
18.	Corelli Waltz.	BIDEZ.	.30	.40	.40	.50	.50
19.	Heart Bowed Down, The *From "The Bohemian Girl."* (With Banjo acc. ad lib.)	Arr. JACOBS.	.30	.30	.30	.30	.40
20.	Circus Day March.	BIDEZ.	.30	.40	.50	.60	.60
21.	Aeolian Polka.	BIDEZ.	.30	.40	.40	.50	.50
22.	Cavalleria Rusticana. Intermezzo. (With Mandola ad lib.)	Arr. JACOBS.	.40	.60	.40	.60	.60
23.	Boccaccio March. SUPPÉ.	Arr. JACOBS.	.30	.40	.40	.50	.50

The Guitar Soloist, by Walter Jacobs. Vol. I, 24 Concert Solos; Vol. II, 18 D etts. Each Vol. $1.50.

Carcassi's Guitar Method, Revised and Enlarged by Walter Jacobs. 154 pages. Price $1.50.

Jacobs' Banjo Studies, 5 books. Each 40 cents.

Send for my new Catalogue of Mandolin, Guitar and Banjo Music.

WALTER JACOBS, Publisher,
5-98 **169 TREMONT ST., BOSTON, MASS.**

A Very Liberal Offer for a Short Time Only.

To introduce the following beautiful pieces for Banjo I will mail them to any address on receipt of a One Dollar bill—no stamps. Will guarantee this music sweet and catchy, not difficult. Just what the Banjoists are looking for. TEN GEMS.

NOW COME UP!

1. **A Breeze from Alabama.** Key A. Excels anything out. Duet ..... .30
2. **Spirit of Old Virginia.** Key A. Simply immense. Duet ..... .25
3. **Return March.** Banjo and Piano. Key E, A. One of the prettiest concert marches in print. Making a tremendous hit ..... .70
4. **Mt. Gretna March.** Banjo and Piano. E. Very Spirited. Good bass solos. Everybody's favorite ..... .25
5. **Attempt Quickstep.** 2 Banjos. E, A. Very brilliant. Excellent for teaching ..... .25
6. **Meeting of Friends, Galop.** Banjeaurine and Banjo, or Banjo Solo. E, A. A sweeter melody is hard to find for galop time ..... .35
7. **Spencerian Waltz.** 2 Banjos. E. A perfect gem. Sweet 4th string solo. One of the sweetest waltzes written ..... .40
8. { **Dance of the Mice.** 2 B. A, C sharp, min. } **Friendship Mazurka.** 2 Banjos. D, A. Out o'sight. Very comical ..... { Beautiful harmony. Sweet Banjo piece..... } .25
9. **Adelphia Waltz.** 2 Banjos. E. The ladies' favorite. A charming waltz ..... .25
10. **Dorrance Polka.** 2 Banjos. E, C sharp, min. Considered extremely beautiful. Very sweet Bass solo ..... .25

One Dollar takes the trial lot. $3.25

Address **D. ACKER, Publisher,**
2 Laning Building, Wilkes-Barre, Pa.

When ordering please mention GAZETTE. 7-97

WHY NOT TRY

Wright's Peerless Strings

For Guitar, Banjo and Mandolin.

TRADE LEW MARK

Warranted the Best Strings that can be made.

Each String in an envelope bearing trade mark.

New Wholesale Catalogue, all kinds strings, free. Please write for it. Sample Strings mailed for 50 cts. Liberal Discount to Dealers, Teachers and Clubs.

LOUIS F. WRIGHT, String Importer,
West Winsted, Conn.

MR. LOUIS F. WRIGHT. Providence, R.I., Mar. 15, '97.

Dear Sir:—I have used your "Peerless" banjo and guitar strings and find them first class in every particular. Players desiring a reliable string should give them a trial. Very Truly Yours, H. E. LEVALLEY,
tf Teacher of Banjo, Guitar and Mandolin.

New Banjo Music.

Blue Bell Waltz	Peterson	25
Royal Guard March	Delano	25
Fairy Footsteps Schottische	"	35
Starlight Schottische	"	35
Euterpean Galop	"	50
Orange Blossoms Schottische	"	35
My Bonny Blue Eyed Kate. Song or solo	Burke	35
Barn Dance	Delvin Grover	35
Chevalier Waltz	Grover	50
La Caravane (Oriental March)	Burke	25
Greenway Guard Patrol	Christman	50
The Coon's Picnic	"	25
Over the Hurdles, Galop	Leonard	50
Maud S. Galop	Grover	50
Happy Hottentot	Delano	25
Mardi Gras Patrol	Grover	40
Estrella Waltzes	Delano	35
A Kentucky Smile	Grover	35
Stampede, Galop	"	50
Evangeline, Mazourka	Delvin "	25
Phantom Dance	"	35
The Street Parade	"	50
Lorelei March	Delano	50
Moorish Dance	"	25
The Beautiful (Rolf)	Arr. by Lansing	25
Titania Galop	Delano	50
Mark Time March	Fred B. Fisher	25
Grover's Favorite Eccentric March	Grover	25
Cyrene Mazourka di Concert	"	25
March, The Southern Brigadier	"	40
Della Fox March (Wilder)	Arr. by Lansing.	35
Corporals Guard March	Grover	35
Sky Lark Galop	"	40
The 20th Century March	"	40
Cadet Quickstep	Gray	25

New Guitar Music.

G. A. R. Patrol	Burke	25
Arab Song	Romero	25
Gertrude Gavotte	"	25
Spottswood Waltz	Gray	25
The Merry Dance	Delano	25
Myrtle Waltz	"	25
Blue Bells of Scotland, Air Varie	Burke	25
Home, Sweet Home	"	25
Waltz Rondo	"	25
March of the Infantry	Delano	25
Longing	"	25
Estella Galop	"	35
Student Polka	Gray	25
Pansy Blossom Waltz	Peterson	25
Myreen Waltz	Delano	25
Miramar Waltz	"	35
A Stray Sunbeam Mazurka	Burke	25
Daisy Waltz	Bemis	25
Eveline Waltz	Delano	35
Farewell Waltz	Connolly	25
Flower Song, (Blumenlied)	Gray	25
Rosebud Waltz	Delano	50
Medley of National Airs	"	35
Moorish Dance	"	25
Seventh Regiment March	"	25
Song of the Mountaineer	"	25
Last Rose of Summer	Arr by "	35
Happy Hottentot	"	25
Phantom Dance	A. D. Grover. Arr. by A. A. Babb	25
Kitty Waltz	Merck	25
On the Beach Gavotte	Burke	25
Farewell to the Piano (Beethoven). Arr. by Lewis		25
Forest Nymph Waltz	Burke	25
Baltimore Quick Step	"	25
Treasures (Reverie)	Peterson	35

New Mandolin Music.

March Bohemia, with Guitar	Grover	40
Phantom Dance, "	"	40
Nautch Dance "	Arr. by Lewis	35
Pearl of the Orient, Waltz with Guitar.	Burke	35
Pansy Blossom Waltz, with Guitar.	Peterson	35
Star Polka, with Guitar	Jacobs	35
March, The Southern Brigadier. [Two Mandolins and Guitar]	Grover	35
Titania Galop. [Mandolin and Guitar.]	Delano	50
Apollo March. [Two Mandolins and Guitar]	Grover	40
Reverie Di Rosellen. [Two Mandolins and Guitar]	Arr. by Delano	35
An Essence of Tennessee. [Two Mandolins and Guitar]	Grover	40
Fun in de Cotton Field. [Mandolin and Guitar]	Grover	25
Les Desir (Beethoven). [Two Mandolins and Guitar]	Arr. by Rayman	35
Polonaise (Acton). [Two Mandolins and Guitar]	Arr. by Rayman	45
Song of the Mountaineer. [Two Mandolins and Guitar]	Delano	35
Longing. [Two Mandolins and Guitar].	Delano	35
Gliding Gondola Waltz. [Two Mandolins and Guitar]	Delano	35
Forest Nymph Waltz. [Two Mandolins and Guitar]	Burke	35
Baltimore Quick Step. [Two Mandolins and Guitar]	Burke	35
La Rosa Mazourka. [Two Mandolins and Guitar]	Tavoni	40
La Zumbadora (The Hummer). [Two Mandolins and Guitar]	Grover	35
Spottswood Waltz. [Two Mandolins and Guitar]	Gray	35
Artist Club March. [Two Mandolins and Guitar]	Gray	35
Memoria Di Venezia. [Two Mandolins and Guitar]	Tavoni	35
The 20th Century March. [Two Mandolins and Guitar]	Tavoni	35
Capriccio Fantastique. [Mandolin and Guitar]	Pomeroy	75

ANY PIECE BY MAIL POST PAID ON RECEIPT OF PRICE.

THOMPSON & ODELL CO.,

523 Washington Street, ... Boston, Mass.

GROVER'S PROGRESSIVE METHOD

—FOR THE—

BANJO

—BY—

A. D. GROVER,

SOLO BANJOIST OF THE BOSTON IDEAL CLUB

The most carefully written Method yet published, being the result of many years experience in teaching and playing, and making the instructions easy for teachers and quickly comprehended by the pupil.

—CONTAINS—

All the known movements and positions for both hands.
All the known chords.
A complete table of intervals.
A complete table of chords, major and minor.
An easily understood explanation of the relation of the Banjeaurine to the Banjo, Guitar or Piano.
And a carefully selected list of Music to the amount of **$5.00.** All included in the Price of the Method

$1.00.

Sent by mail post-paid on receipt of price.

METHOD FOR THE MANDOLIN,

By GEORGE BARKER.

Especially arranged for the use of American students, Contains many pieces particularly adapted for the Mandolin.

Price - - - - $1.00

Barker's Mandolin Method will be found to be the easiest and most comprehensive of all Mandolin Methods, being revised and edited by

HENRI ERNST,

one of the most careful and painstaking writers that can be found. For beginners and teachers this method has no equal.

To which is added now, **$4.00** worth, of selected Music, consisting of

MANDOLIN SOLOS,
MANDOLIN DUETTS,
MANDOLIN and GUITAR,
MANDOLIN and PIANO.

All included in the price of

$1.00.

Sent by mail post-paid on receipt of price.

Grover's PROGRESSIVE AND ILLUSTRATED Method for the Mandolin.

Edited and Compiled by A. D. GROVER.

Soloist of the Boston Ideal Banjo, Mandolin and Guitar Club.

PRICE, ONE DOLLAR.

As the Mandolin became popular, we found that a comprehensive, interesting method was sorely needed, and after consulting the best authorities, we concluded that Mr. A. D. Grover was the most competent person to edit and compile such a work for publication. This method carefully treats the following important points viz: Proper position of the body when holding the Mandolin; position of the right hand and wrist; use of the plectrum; different strokes of the plectrum; exercises for intellegent practice for the left hand; the half position, an important factor in Mandolin playing, rarely if ever having been treated in a Mandolin method of American edition; the scales in different positions; staccato and legato movement; exercises in repeated notes; and much other valuable instruction necessary to the pupil and interesting for the teacher.

It has been our aim in publishing this method to give the public and our customers something that should be considered authentic. Mr. Grover's reputation as a Mandolin teacher, soloist and writer, is so well established that we feel sure that his name is a sufficient guarantee of the worth of this method. Sent by mail post paid on receipt of price.

THOMPSON & ODELL CO.,

523 Washington Street, - Boston, Mass.

NEW

GUITAR SOLOS

—AND—

SONGS with GUITAR ACCOMPANIMENT

(SHEET MUSIC)

ARRANGED BY

WALTER JACOBS.

Guitar Solos.

A Media Noche, (Danza)	Aviles	20
Carnival of Venice, (Var.) Easy		20
Golden Bird Polka	Bosquet	20
Home, Sweet Home, (Var.) Easy		20
Ise Gwine back to Dixie. (Var.)	White	25
Love's Dream after the Ball	Czibulka	35
Marguerite, (Variations)	White	40
Mountain Idyl	Bohm	25
My Love Polka	Ziehrer	20
O that I could be Loved	White	25
Serenata	Moszkowski	25

Songs with Guitar acc.

Come back to your own True Love	Skelly	35
My Sweetheart at the Mill	Nankeville	25
Oh! come my Love to me	Bragdon	40
Only the Stars could Tell	Fairfield	25
Poor little Dolly	Schleiffarth	25
Tell me, Sweetheart	White	25

For Sale by all Music Dealers.

tf **PUBLISHED BY**

WHITE-SMITH MUSIC PUB. CO.

BOSTON: 62 Stanhope St. NEW YORK: 6 E 17th St. CHICAGO: 5 & 6 Wash'ton St.

GUITARISTS!

Send address for Sample Music in Lee's Wonderful Simplified Method **FREE.** Most complete, practical and simple.—Only method giving accurate expression, time notation, and enabling sight-reading readily. Complete revolution in Guitar method.

H. L. STEWART, Publisher, Norwalk, O.

Every Banjoist Should Have One of

E. M. HALL'S

New Banjo Books,

Containing the greatest collections of **JIG MELODIES** ever published.

PRICE $1.00.

L. B. GATCOMB COMPANY, Publishers,

Boston, Mass.

NOW READY!

University Grand Waltz,

BY THOS. E. GLYNN.

For Banjo. Price 40c.

(Piano acc. 30 cts.)

This Piece is one of the best efforts of this popular composer.

L. B. GATCOMB COMPANY,

BOSTON, MASS.

PROMINENT

TEACHERS OF THE

Banjo, Guitar and Mandolin

ABT, VALENTINE. Mandolin, Guitar, Banjo. 244 5th Avenue, Pittsburg, Pa.

ATKINSON, FRANK L. Banjo and Mandolin Temporary address, George Bauer, 1016 Chestnut Street, Philadelph

AUSTIN, GEORGE ANSEL. Banjo, Guitar and Mandolin. 9 Warren St., New Haven, Conn.

BABB, A. A. Banjo and Guitar, 171 Tremont St., cor. Mason, Boston, Mass.

BACON, WM. F. Banjo, Mandolin, Guitar and Stage Dancing. 89 Court St., Boston, Mass.

BLOOMEY, B.A. Banjo, Guitar and Mandolin Teachers and Professionals send for wholesale price-list of Strings. 240 Merrimack St., Manchester, N. H.

BROOKS & DENTON, 670 Sixth Ave., New York. Performers and Publishers, Manufacturers and Instructors. Sole agents Morrison Pat'd Banjo. Send name and address for circular and catalogue of music.

COOLEY, MISS H. N. Piano, Guitar, Banjo and Mandolin. 40 Dudley Street, Boston Highlands, Mass.

CULLEN & COLLINS, Banjo Instructors and Performers. 1451 S St., Washington, D. C.

DELANE, MISS JESSIE. Banjo, Guitar, Mandolin lessons. 8 East 57th St., New York City.

EMERSON, MISS MAUDE A. Banjo, Mandolin and Piano. 8 Union Park, Boston, Mass.

GOOD, LEWIS. Banjo, Mandolin and Guitar. Springfield School of Music. Springfield, Ohio.

HANSON, W. G. Banjo Teacher and Performer. 45 Church St., Burlington, Vt.

HEWARD, MEREDITH. Performer and Teacher of Banjo and Guitar. Studio, 2278 St. Catherine St., Montreal, Can.

JACOBS, WALTER, Guitar, Mandolin and Banjo Music Publisher. 169 Tremont St., Boston, Mass.

J. SOUTHCOTE MANSERGH and F. M. WATSON, Teachers of Piano, Harmony, Banjo, Mandolin and Guitar. Room 30 Music Hall Bldg., Boston, Mass.

KOLANDER, M., Banjo, Guitar and Mandolin music publisher. Send for catalogue, 75 pieces. 209 Powell St., San Francisco, Cal.

LANSING, GEO. L. Banjo, Mandolin and Guitar, 171 Tremont St., cor. Mason, Boston, Mass.

MARTIN, F. C. Banjo Composer and Soloist. 10 Common Street, Boston, Mass.

OSSMAN, VESS L. Banjo. 21 West 125th St., New York City.

RUSSELL, B. F. Banjo. Send for my catalogue. 313½ 14th St., Buffalo, N. Y.

STRATTON, W. E. Banjo, Guitar and Mandolin, Chickering Building, 153 Tremont St., Boston. Tuesday and Wednesday.

WHETSEL, FRANK H. Banjo, Mandolin and Guitar. Studio, 43 Carmarthen Street, St. John, N.B.

MUSIC.

March, "THE SYNDICATE" { Piano Solo, 50c / 2 Banjos, 35c

JONGLERIE SCHOTTISCHE, 2 Banjos, 25c

Played by all the bands and orchestras. The two hits of the season. Regular discounts.

H. F. ODELL & CO., 165 TREMONT ST., BOSTON, MASS.

tf

LeValley's Champion Banjo Mute.

Will regulate the banjo from the softest sound up to the full force of the instrument. Sent postpaid on receipt of price, 25 cts. Read what is said of LeValley's Guitar Supporter: "Can recommend it in strongest terms."—Alfred A. Farland. "A great advantage to guitarists."—C. Edgar Dobson. Send for circulars and catalogue of music.

H. E. LeVALLEY,
Teacher, Dealer and Publisher,
9-97 23 Aborn St., PROVIDENCE, R. I.

MANDOLIN PLAYERS.

SPECIAL NOTICE.

The following fine selections from the repertoire of the **Famous Hazen Mandolin Orchestra** have just been published for 2 Mandolins and Guitar, and will be sent postpaid to any address on receipt of price.

	Catalogue Price	Net Price
"The First Brigade," [March]	.50	.24
"Wizard Polka,"	.50	.24
"Dance of the Coons,"	.75	.37
"University 2-step,"	.75	.37

tf Address all orders to the

W. L. Hazen Pub. Co., 243 Wabash Ave., Chicago, Ill.

THE NEW

E. M. HALL BANJO

Celebrated for their **Wonderful Tone.**

Send for descriptive circular.

E. M. HALL,
1-98 4207 Vincennes Ave., Chicago, Ill.

The Gatcomb Banjo 4th Strings

Are Superior to all others.

10 cents Each.

75 cents Per Dozen.

L. B. GATCOMB CO.,

Boston, Mass.